

第1届中国女性影展



1ST CHINESE WOMEN'S FILM FESTIVAL
 22/11/2013 - 01/12/2013

场地 Venues

尤伦斯当代艺术中心 The Ullens Center for Contemporary Art
 文津清影放映 Tsingying Film
 杂家 Zajia lab
 706青年空间
 中间剧场 Inside-Out Theatre

主办单位 Organisers

中国女性影展组委会
 The Chinese Women Film Festival Committee

合作机构 Collaborators

尤伦斯当代艺术中心 The Ullens Center for Contemporary Art

<http://chinesefolkwomenfilmfestival.weebly.com/>

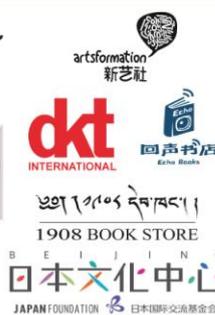
合办方 Collaborators



UCCA

Ullens Center for Contemporary Art
 尤伦斯当代艺术中心

INSTITUT FRANÇAIS
 This event was organized with the support of the French cultural centre



大使馆 Embassies



公益合作方 Community partners



媒体合作方 Media partners





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1ST CHINA WOMEN'S FILM FESTIVAL '13

BEIJING WUHAN DALIAN GUANGZHOU HONG KONG

FESTIVAL REPORT





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"OUR FILM FESTIVAL USED THE PRESENTATION OF FEMINIST FILMS AS A MEANS TO STIMULATE FEMINIST DIALOGUE AND SUPPORT FEMINIST FILM MAKING IN CHINA, DIRECT SOCIETY'S ATTENTION TO WOMEN EXPRESSING THEMSELVES THROUGH FILM, AND STRENGTHEN AWARENESS OF WOMEN'S ISSUES AND RESPECT FOR WOMEN WITHIN CHINESE SOCIETY."

*The Chinese Women Film Festival
Committee*

The Festival

13/11/22 - 13/12/20

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THE 1ST CHINA WOMEN'S FILM FESTIVAL

The 1st China Women's Film Festival took place in Beijing from November 22nd to December 1st 2013, and in Wuhan, Dalian, Guangzhou and Hong Kong until December 20th 2013. For almost a



month, the Chinese public could enjoy a variety of film screenings. They could also engage in debates and discussions with film directors, film specialists, academics and feminists who shared their experiences and work on women's

issues and film.

Through the presentation of **films dealing with women's issues** as well as **open dialogues** between a diverse set of voices, the first China Women's Film Festival aimed to increase public visibility of not only **women in film and art**, but also the myriad of **issues facing women in modern China and in other countries**.





The festival was divided into five main themes:

1/"Opalescence" highlighted works by Chinese and Hong Kong female filmmakers such as Angela Chan On-Kei, Ji Dan, Yang Lina and Du Xiaoyu.

2/"Incandescence – Julie Dash's Third Eye" invited the highly influential African-American woman filmmaker Julie Dash to speak of the stories behind her work, which often focuses on gender, class, and race issues.

3/"Effervescence - Taiwan's New Wave", in collaboration with the Taiwan Women's Film Festival, exhibited films by Taiwan's new generation of outstanding female directors in mainland China.



4/"Florescence - Les Champs-Élysées", in cooperation with the French Cultural Centre and the French Embassy, France was taken as a focus point through which to analyze European television and film. Through French films by female directors, the public could explore similarities and differences between women of varying cultural backgrounds.

5/"Luminescence – Women and their Bodies" displayed films focusing on women's health and sexual well-being and discussing the bodily autonomy of women.



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More than 20 international and national films were screened and focused on specific issues through the eyes of Chinese, Taiwanese, Hong Kong, Vietnamese, American, Japanese, French, Spanish, German and Austrian film directors. Both foreign and Chinese film makers were invited, including the Hong Kong film director Angela Chan On-Kei, the African American film director Julie Dash, and the Chinese film directors Wu Man and Yang Lina. Chinese female directors and researchers participated in an **international directors' forum**. Film directors Angela Chan On-Kei and Wu Man, Pecha Ro (Director General of Taiwan's *Women Make Waves* film festival), and Liao Wen (author and feminist) shared their experiences in working on women's issues inside and outside China.

In a second forum, **focusing on the writing of women's film**, Julie Dash, Zhang Zhen (Associate Professor and film researcher at the University of New York), Yang Hui (Associate Professor and researcher on women's films and German films at the Beijing Film Academy) and Lu Pin (manager of the Women's Media Monitor Network) shared their perspectives with the audience. This unique opportunity facilitated a conversation between film directors, female academics and the public on the art of film making. The focus was on **the use of the art of film to express women's rights**, involving the community





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to **raise public awareness** of women's issues, and stimulating the enhancement of **women's self-awareness**.

Despite this year being the first time the film festival has taken place, the events were well attended and received positive feedback. More than 650 people in total attended the festival in Beijing, including many students who took advantage of a reduced student rate. More than 30 sponsors from a variety of working backgrounds supported the film festival. Five different venues, from theaters to art centers, project spaces, youth spaces and university spaces hosted the festival events in Beijing.





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THE GUESTS



Angela Chan On Kei (Hong Kong)

Angela Chan On Kei was the special guest at opening ceremony, which featured a screening of her documentary “One Tree, Three Lives”. She also participated in several discussions with the public during the festival.



Julie Dash (The United States)

The festival featured five films by Julie Dash, who participated in one of the forums and several Q&A sessions. Julie Dash made history with her film *Daughters of the Dust* (1992), the first film by an African-American woman to gain wide release within the USA. She also went on to win a New York Christopher Award and an Emmy Award nomination with *The Rosa Parks Story* (2002). Through Julie Dash's extraordinary films, Chinese women could be inspired to explore themselves and realize their potential.



Wu Man (China)

This up and coming director participated in a forum and also gave a Q&A session with the public following the screening of her documentary “Some sort of loneliness”.



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Yang Lina (China)

Yang Lina was the special guest of the closing ceremony, where she discussed her film “The love of Mr. An”. Yang Lina, whose documentary career started in 1996, represents a new power in the field of independent documentaries. Her first film 'Old Man' won the Excellence Award in the “New Asian Currents” unit of Yamagata International Documentary Film Festival (1990), the SCAM Prize in Cinema Du Reel Paris (Cinema of the Real) (2000), as well as the Golden Dove and Audience Award in Leipzig DOK Festival (2001).

Olivier Heux (France)

French film specialist and manager of the cinema at the French Cultural Centre of Beijing took part in a Q&A session with the public after he presented French director Claire Denis' films.



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THE ORGANIZERS

The festival was organized by the China Women's Film Festival Committee, comprising 6 individuals and organizations:

Xin Ying

Director of Beijing LGBT Center; founder of Wuhan Rainbow
Host organization of 2011 Queer Film Festival in Wuhan

Sophie Li

Feminist activist; Internet engineer

Li Ao

Professor of Law, Wuhan University

Kong Fanhua

Professor of Law, South China Normal University

Wu Songyu

Professor of Law, Dalian Maritime University

Li Dan

Executive Director, Dongjen Center for Human Rights Education/Crossroads Centre

President of 1908 Bookstore (Hong Kong)

2006 Reebok Human Rights Award Winner

5th and 6th Beijing Queer Film Festival Committee Member

THE FESTIVAL'S NUMBERS



23

foreign and national films and documentaries were screened in total.

>20

volunteers assisted 3 main organizers in the organization and running of the festival.

>650

people attended the Beijing screenings and forums, including more than 100 at the opening ceremony and 50 at the closing ceremony.

9

countries were represented in total

>30

organizations, businesses and embassies supported the film festival.

1 **American** film director, 1 **French** film specialist, 3 **Chinese** film directors, and many **Chinese**, **Taiwanese** and **Hong Kong** feminists and academics participated in the film festival.



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THE FESTIVAL IN THE MEDIA AND ONLINE

The film festival received a great deal of media attention, including from China Development Brief, the Beijinger where the festival was the “hottest event” for a couple of days, Smart Beijing, Time Out, City Weekend, the French cultural centre that highlighted the screening of French films, Culture ifeng and the UCCA that hosted some of the festival’s events.

The festival was also widely covered on the social media such as Weibo, Facebook and Douban. The festival's website was visited by 431 unique visitors on its busiest day (21 November).



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QUOTATIONS ON THE FESTIVAL

“The China Women’s Film Festival is a youthful, lively event, which has come into being at a very opportune moment. I hope it can continue to spread its wings and flourish, and become one of China’s most important film festivals. I’d like to thank every friend who helped provide support for the festival.”

Yang Lina, film director

“Women, whether it’s in the UK, China or in many other countries in the world, still face so many problems, whether it’s discrimination, unemployment and education, domestic violence, sexual violence. And yet we’re still so under represented. In my country and in China, there are just not enough women whether it’s in high levels of politic, business, art and cultural leadership. We too often are invisible. And as long as women’s experiences are not visible, and our voices are not being heard, we can’t solve these problems that affect so many of us. And that’s why I think a film festival like this is very important.”

Caroline Quinn, 2nd Secretary of the Political Section of the British Embassy in Beijing

"The first China Women Film Festival was the first event I had to follow up in the name of the French Embassy, which supported it, and I was really impressed to see such a concrete result. The film selection was eclectic, as well as the theatres and the audience, which made this festival lively and deeply interesting. I think it was a great success, and I sincerely hope that the festival will continue, because in my opinion it is a true vehicle of open-mindedness."

Clémence Mirgalet, Project Officer in the Governance and Legal sectors,
French Embassy in Beijing



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“In 2013, when the Independent Film Festival encountered severe opposition, the China Women's Film Festival was able to fulfill its earliest promises, connect people across the Chinese mainland, Hong Kong and Taiwan, hold film events on a circuit of five different cities, overcome multiple challenges and pressures both economic and otherwise, and make nearly 10,000 people aware of our organisation's existence. We also hope to develop a different kind of strength through feminist media, and encourage more women to discover and create another kind of capability.”

Sophie Li, China Women's Film Festival Organizer

“The Women's Film Festival is not only related to women. We want to raise a sort of cry, shake up the challenges of conventional dialogue, walk a different path. We collect reactions to a vast and multilateral world, to different dreams and impressions of reality, and allow people to see reality and capabilities different from those advocated by mainstream culture.”

Xin Ying, China Women's Film Festival Organizer

“The film festival provides an opportunity to empower women and let their voices be heard in an interesting way. The films and discussions promote respect for women and their experiences, and raise awareness of the many challenges faced by women all over the world. Chinese and international audience members and participants can all expect to learn something new.”

Lucy Edwards, China Women's Film Festival Volunteer



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THE FESTIVAL'S SUPPORTERS

The festival has received the generous support of many partners, including embassies, cultural centers, NGOs and firms in China.



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